

THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

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41. Old Tom

Frank W. Benson

VICTORIA AND ALBERT MUSEUM

SOUTH KENSINGTON, LONDON

May 14-June 22, 1929

EXHIBITION
OF
CONTEMPORARY AMERICAN
PRINTS

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President of the Royal Society of Painters, Etchers
and Engravers

and under the auspices of

THE AMERICAN FEDERATION OF ARTS

Washington, D. C.



16 5 1929.

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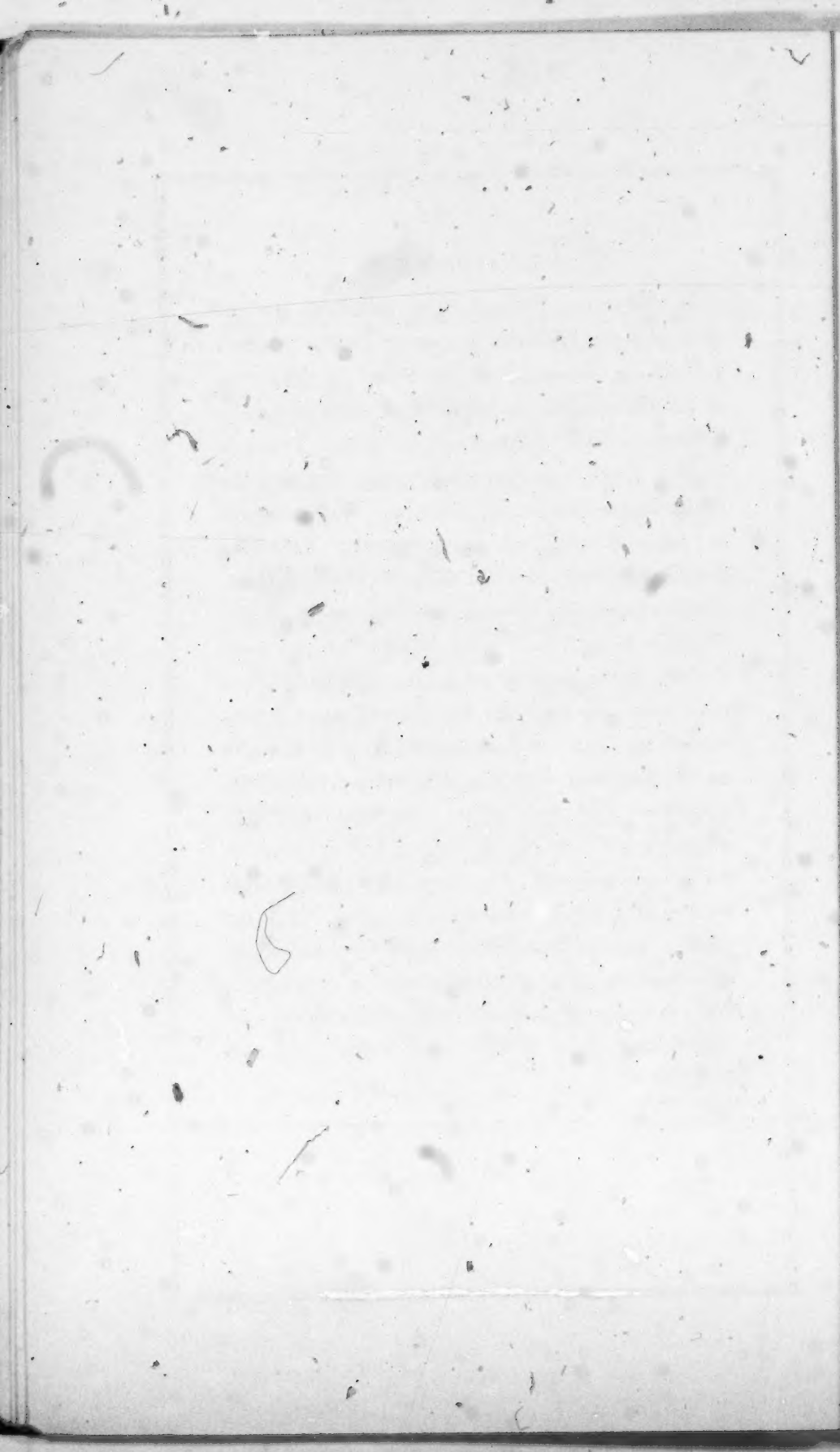
MAHONRI YOUNG

LEILA MECHLIN, *Ex Officio*

Secretary, The American Federation of Arts

FOREWORD

THE AMERICAN FEDERATION OF ARTS, in response to the generous invitation of the Victoria and Albert Museum, has assembled an exhibition of American etchings, engravings and lithographs to be shown in the Museum's galleries. This collection, similar in character to that sent to the Bibliothèque Nationale, Paris, in 1928, aims to be representative of contemporary American graphic art, and, in order to be fully comprehensive, includes also a retrospective showing of distinguished American print makers of the past. From a great number of prints submitted there have been chosen those considered most representative of the various phases which go to make up the American school of engraving. Under the conviction that there is no such thing as "conservative art" or "modern art," but only art in its broadest sense, the jury of selection has treated all schools and tendencies alike. It is the sincere hope of those responsible for assembling this exhibition that those who view it may obtain from it a clearer understanding of the essence of American graphic art of today, its purpose and its spirit.



INTRODUCTION

IN THE early days of our Republic, when the United States was still little more than a wilderness, Thomas Jefferson, later to become third President of the United States, wrote, from Paris, to James Madison, in Richmond, Virginia, urging the importance of the cultivation of taste, of a love of art, among the people, and gave as one of his reasons his desire "to reconcile to them the respect of the world and procure them its praise." Nearly a hundred and fifty years have passed since then, and a great nation has been built, but we are today, as then, eager for the respect and the praise of our fellow nations, and among them especially that nation which gave us birth, whose language we speak, whose literature and traditions have nourished our ideals and ambitions.

It is, therefore, with mingled humility and pride that we are sending across the sea, to be shown in your great Victoria and Albert Museum, through the courtesy of your officials, this collection of etchings, engravings and lithographs by American artists; pride because we believe that the achievement is worthy; humility because we realize how great has been the achievement of British artists in this field and by what high standards our work will be judged.

But as one invariably delights in making known one valued friend to another, and finds keenest pleasure in discovering to lovers of art works which have stirred one's own admiration, we are glad of this opportunity to bring to the attention of the British public, and in particular London residents,—lovers of prints, the works of American print makers, some undoubtedly already known to you but many still unknown.

In his "Etching and Etchers" Joseph Pennell made the bold assertion that since the world began there have only been two supreme etchers, Rembrandt and Whistler; and though we are not prepared to make this statement our own we do venture to recall it and to bring to mind the fact that Whistler was an American.

When, in the early '50's, James McNeill Whistler made his first etchings—topographical maps for the United States Coast Survey in Washington—little or no etching of artistic consequence was being done in the United States, indeed he himself did not employ it as an art until some years later in Paris, under the inspiration of French etchers and the "great tradition." Frank Duveneck of Cincinnati, who had been initiated in the art by Otto Bacher in Munich, met Whistler in Venice, in the late '70's, and working with him there produced a number of plates of extraordinary artistic merit, especially when their size is taken under consideration. Duveneck returned to the United States and passed on to his confrères, as well as his pupils, his knowledge of the use of and enthusiasm for this new-found medium. Possibly, but not inevitably, as a result in the '80's and early '90's a number of artists in America began using this medium for free expression, and used it with a gravity and skill betokening real understanding and, in a measure, mastery.

For many years American artists received their training in and derived their inspiration from the art centers of other lands, with the result that their style was strongly colored by the traditions of those with whom they came in contact abroad. Of late there has been a growing tendency to develop an American school, and build up an American tradition. But even so, our etchers, engravers and lithographers must at the present time be either self-instructed in the technicalities of their art or else go abroad to study, for we have in America as yet no schools where engraving is taught comparable to those of England and Germany. For this reason the general standard of technical achievement in these branches of American art may not be on a plane with that of the countries mentioned, though certain notable craftsmen have attained to a high degree of perfection in their work. It is not strange, therefore, if the key-note of American etching today is perhaps not technical excellence but rather a freshness of point of view and vitality of expression, and that its chief interest lies in the qualities of

youth, vigor and spontaneity. America is rich in material for every graphic artist, and more and more such artists are responding to its appeal, so that gradually, out of the influences that go to make up our land and its art, a school is being evolved and a tradition built up.

In the last ten or fifteen years the graphic arts have, it may truly be said, experienced a renaissance in America, not only through increased and more skillful use but through widespread appreciation. This activity is not confined, as formerly, to a few cities, recognized art centers, but is evident throughout the land. For example, the artists represented in this exhibition live in fifty different cities in twenty-one states of the Union, as well as, in some instances, abroad. Societies of etchers, of print makers, of the graphic arts have been formed with memberships running into the hundreds, each holding its annual exhibition in which four, five and six hundred prints frequently are catalogued. Print lovers have formed clubs for the purpose of exhibitions and acquisition. Our public libraries and museums have built up print collections not only sizable but well organized. And although this does not establish merit, yet it does indicate a healthy relationship between producer and patron, the creative artist and his public, without which no art flourishes.

That our American etchers have been influenced by the tradition established by Rembrandt, carried on by Meryon, enlarged by Whistler and again by Seymour Haden and British masters of today, there is no doubt, but this is not to their shame. It is only the foolish that refuse to learn of the past. Furthermore it should be remembered that the people of the United States, though living in a new land, are not a new people and have full right to claim, especially in the realm of the artistic, Old World ancestry. The question, therefore, is not whether our American artists show nationalistic tendency but whether they are honorably carrying on an inherited tradition and at the same time finding individualistic expression—advancing the art.

When a collection somewhat similar to this of works by American etchers, engravers and lithographers was shown last year at the Bibliothèque Nationale in Paris some critics complained because so many of the subjects set forth were not typically American. This is a fault on the part of present day artists not altogether peculiar to America, due, no doubt, in part to present day internationalism, the breaking down of barriers through increased means of communication, the elimination of distance. It should also be remembered that in all lands and at all times the discoverers of new beauty in the commonplace have not been numerous. The mere fact that America is a new land precludes that elemental beauty derived through the processes of time and association which many of the architectural monuments of Europe possess, a reason why some of our best American etchers have chosen to interpret subjects found abroad. But if one will look closely the keen observer may find this same element of newness, of dis-association with life, creating a unique interest in our landscape as interpreted by some of our best present-day etchers, lithographers and engravers.

A word with regard to the arts of engraving and lithography. The former on copper and wood, has been constantly practiced in America since the first rigors of pioneer life were overcome, but it is only in recent years that it has been practiced as an original art. By Timothy Cole and Henry Wolf the art of engraving on wood for reproductive purposes was brought to the highest perfection, but mechanical half-tone engraving sounded the knell of even their fine art, and from its ashes has arisen the art of autographic expression through the medium of the woodblock, which most recently has here taken on bold strength and genuine artistic quality, as in other countries. Doubtless the Japanese woodblock prints in color furnished precedent, but it is a noteworthy fact that some of our younger and more venturesome artists in America have found this medium especially well adapted for the expression of typical American life and modern thought.

Prior to 1914 lithography as a medium for individual artistic expression had practically no vogue in America. Joseph Pennell's "War Work" lithographs did much to bring the potentialities of the art to attention. Almost immediately other artists took it up and employed it skillfully. Most notable among these was George Bellows, who, beginning with war-time subjects, continued in after years with subjects of human interest rendered with exceptional individuality. It is a temptation to name names, but space is limited, and after all, one would not rob the visitor to this exhibition of that greatest of all joys—personal discovery.

The intention of those who assembled this collection was that it should evidence as far as possible the present state of the graphic arts among us on this side of the Atlantic. No work has been included that was not thought sincere, skillful, significant. The secret of art, as Whistler once said, is not the secret of process but of "the doing." If we have not found that secret in America we do not deserve approbation.

In conclusion we wish to express our deep appreciation of the opportunity which this exhibition offers, and to extend our grateful thanks for it to Mr. Eric Maclagan, Director of the Victoria and Albert Museum, and also to Mr. Martin Hardie, Keeper of the Department of Engraving, Illustration and Design, who has not only extended numerous courtesies but rendered invaluable assistance in the matter of planning and consummating arrangements.

LEILA MECHLIN, M.A., D.F.A.,
Secretary, The American Federation of Arts.

May, 1929.

CATALOGUE

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- 2 FROM THE PONTE VECCHIO.
- 3 ARCH OF THE CONCA, PERUGIA.
- 4 LE PENSEUR DE NOTRE DAME.
- 5 BOURG.
- 6 STREET IN PORTO MAURIZIO.
- 7 THE GOTHIC SPIRIT.

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- 8 CECCO.
- 9 PORTRAIT STUDY.
- 10 MADONNA.
- 11 THE TALMUD.
- 12 FANIA.
- 13 PATRIARCH'S PRAYER.
- 14 "HAPPY."

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- 15 OLD GATE, ST. SATURIN, FRANCE.

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- 16 BELINDA.
- 17 HELP!
- 18 VANITY.
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- 20 DOORWAY, CHINATOWN, SAN FRANCISCO.

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- 21 THE EAST RIVER.

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- 22 THE CIRCUS PARADE.
- 23 THE NET WAGON.
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- 25 THE GILL NETTER.

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- 32 EMMA AND MARJORIE ON A SOFA.
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(Lent by Cincinnati Museum)

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- 97 PALAZZO CA D'ORO, VENEZIA.
- 98 THE RIALTO, VENICE.

(Lent by the Cincinnati Museum)

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- 305 TOLEDO—PUENTE DE ALCANTARA.
- 306 ORVIETO, ITALY.
- 307 STONES OF VENICE.
- 308 AREZZO—PIAZZA VASARI.
- 309 CHARTRES, FRANCE.
- 310 SEGOVIA—GRIM, SPAIN.
- 311 VOLTERRA, ITALY.

RUZICKA, Rudolph

- 312 HASTINGS-ON-HUDSON.
- 313 BROOKLYN BRIDGE.
- 314 A SLOVAKIAN LANDSCAPE.
- 315 PECK SLIP, NEW YORK.

RYDER, Chauncey F.

- 316 FARMYARD IN WINTER.

SANGER, I. J.

- 317 THE VILLAGE.

deSAUTY, Alfred

- 318 CHICAGO BY MOONLIGHT—WARD MEMORIAL.

SCOTT, Eric

- 319 BRITTANY FISHING VILLAGE.
- 320 CARROS.
- 321 LE BROU.
- 322 VIEUX CHARTRES.

SEIDENBERG, Roderick

- 323 INTERIOR FORT LEAVENWORTH.
- 324 THE PRISON.

SEWARD, C. A.

- 325 ON THE ROAD TO THE PUEBLO.

SEWELL, Helen

- 326 THE BATH.

SHEELER, Charles

- 327 DELMONICO'S.
328 INDUSTRIAL SERIES No. 1.

SHOREY, George H.

- 329 THE PASSING STORM.

SIMON, Howard

- 330 SONG OF SONGS.

SLOAN, John

- 331 MOTHER.
332 FIFTH AVENUE CRITICS.
333 CONNOISSEURS OF PRINTS.
334 ISADORA DUNCAN.
335 MEMORY.
336 14TH ST., NEW YORK, THE WIGWAM.
337 MCSORLEY'S BACK ROOM.
338 TURNING OUT THE LIGHT.

SMITH, André

- 339 CANAL HOUSES, CHARTRES.
340 CATHEDRAL HOUSES, SEGOVIA.
341 SUNLIT ROW, SEGOVIA.
342 THE GOLDEN SQUARE, CARRAS.
343 SANTA MARIA DELLA SALUTE.

STERNBERG, Harry

- 344 CIRCUS.

STERNER, Albert

- 345 THE STRANGER.
346 HEAD OF A SCULPTOR.
347 THE ENTOMBENT.

STURGES, Dwight C.

- 348 A GAME OF CANFIELD.

STURGES, Lee

- 349 THE OVEN TENDER, TAOS PUEBLO.
350 TRIPLETS.

TELLING, Elisabeth

- 351 "UNCLE WILLIAM" CREECH.
352 GRANDMÈRE.

THOMPSON, Ernest Thorne

- 353 SOFT EVENING, ROUEN.

THORNE, Diana

- 354 THE BREADLINE.

TUNIS, Edwin

- 355 THE CENTAUR.

TUTTLE, H. E.

- 356 MOOR OWL.
357 SPIRIT OF THE SWAMP.

TWACHTMAN, John Henry (deceased)

- 358 SHANTIES, BRIDGEPORT.
359 WINTER, AVONDALE.
360 NEAR CINCINNATI.
361 AUTUMN, AVONDALE.
362 MIAMI RIVER.
363 HARBOR, BRIDGEPORT.
364 QUAI AT HONFLEUR.

WASHBURN, Cadwallader

- 365 NIÇOIS.

WEBER, Frederic T.

- 366 THE BIRCHES.
- 367 GRAMERCY PARK, NEW YORK CITY (SNOW).

WEBSTER, H. A.

- 368 CAPODIMONTE.
- 369 A STREET IN VENICE.
- 370 SOIR DE FETE, ITALIE.
- 371 GIPSY WAGONS.

WEIR, J. Alden (deceased)

- 372 ON THE PORCH.
- 373 MY BACK YARD.
- 374 WOODEN BRIDGE.
- 375 FISHERMAN'S HUT ON THE HILL.
- 376 REVERIE.
- 377 THE EVENING LAMP.
- 378 DR. ROBERT F. WEIR.
- 379 THE CARPENTER SHOP.

WEST, Levon

- 380 PACK HORSES.
- 381 THE PEAK.
- 382 HUSKIES.
- 383 MOUNTAIN CLIMBERS.
- 384 SAWTOOTH RIDGE.
- 385 INDIAN MOTHER.
- 386 THE MOUNTAIN RANGER.

WHISTLER, James McNeill (deceased)

- 433 STREET AT SAVERNE.
- 434 LA MARCHANDE DE MONTARDE.
- 435 THE RAG-GATHERERS.
- 436 THE KITCHEN.
- 437 SELF PORTRAIT.
- 438 ANNIE HADEN.

(Whistler—Continued)

- 439 LIMEHOUSE.
 - 440 BLACK LION WHARF.
 - 441 BALCONY, AMSTERDAM.
 - 442 LONG HOUSE—DYERS—AMSTERDAM.
- (This entire group is lent by the Victoria and Albert Museum)*

WICKEY, Harry

- 387 HUDSON RIVER LANDSCAPE.
- 388 SAILORS' SNUG HARBOR.
- 389 CENTRAL PARK, SUMMER NIGHT.

WILIMOVSKY, Charles A.

- 390 FISH SHACKS, APOSTLE ISLANDS.

WINKLER, John W.

- 391 SIMON'S WHARF.
- 392 NOON REST.
- 393 SACRAMENTO STREET.
- 394 DARK ALLEY.
- 395 AWNINGS AND BALCONIES.
- 396 ROSS ALLEY, LARGE.
- 397 DELICATESSEN MAKER.
- 398 GINGER SHOP.
- 399 LA MAISON DE SAINTS, ROUEN.

WOLCHONOK, Louis

- 400 SQUATTERS HUTS, NORTH RIVER, N. Y.
- 401 MAIN STREET, GLOUCESTER.

WOLF, Henry (deceased)

- 402 MISS ALEXANDER, AFTER WHISTLER.
- 403 PAN AND THE WOLF, AFTER J. ALDEN WEIR.
- 404 THE BOY, AFTER GEORGE DE FOREST BRUSH.
- 405 PORTRAIT OF JOSEPH PULITZER, AFTER SARGENT.
- 406 BEATRICE D'ESTE, AFTER DE PREDIS.

WOOD, Franklin T.

- 407 GONDOLAS.
- 408 PORTRAIT OF AN ARTIST.
- 409 JEAN-MARIE No. 2.
- 410 ISLAND PINES, No. 1.

WOODBURY, Charles H.

- 411 NARROW COVE.
- 412 IN THE CARIBBEAN.
- 413 FISHING.
- 414 RUNNING IN.
- 415 PILOT, No. 3.
- 416 THE PILOT.
- 417 THE EBB TIDE.

WOODWARD, Stanley W.

- 418 DAWN.

WRIGHT, George

- 419 LOCKWOOD'S BOY.
- 420 WINTER FEED.
- 421 THE CAPTAIN'S WIFE.
- 422 CONNECTICUT.

YEOMANS, Walter C.

- 423 DOWN SOUTH.

YOUNG, Arthur R.

- 424 WOMAN IRONING.

YOUNG, C. Jac.

- 425 NORTH VINE STREET, PROVINCETOWN.

YOUNG, Mahonri

- 426 THE BLUE BIRD—NAVAJO LAND.
- 427 BURRO—JUNIPER TREE.
- 428 UNDER THE "L."
- 429 THE FORGE—RUE S. JACQUE.
- 430 NAVAJO WOMAN AND HERD.
- 431 THE EXCAVATORS.
- 432 THE MAIN DIGGERS.



1. Lace in Stone, Rouen

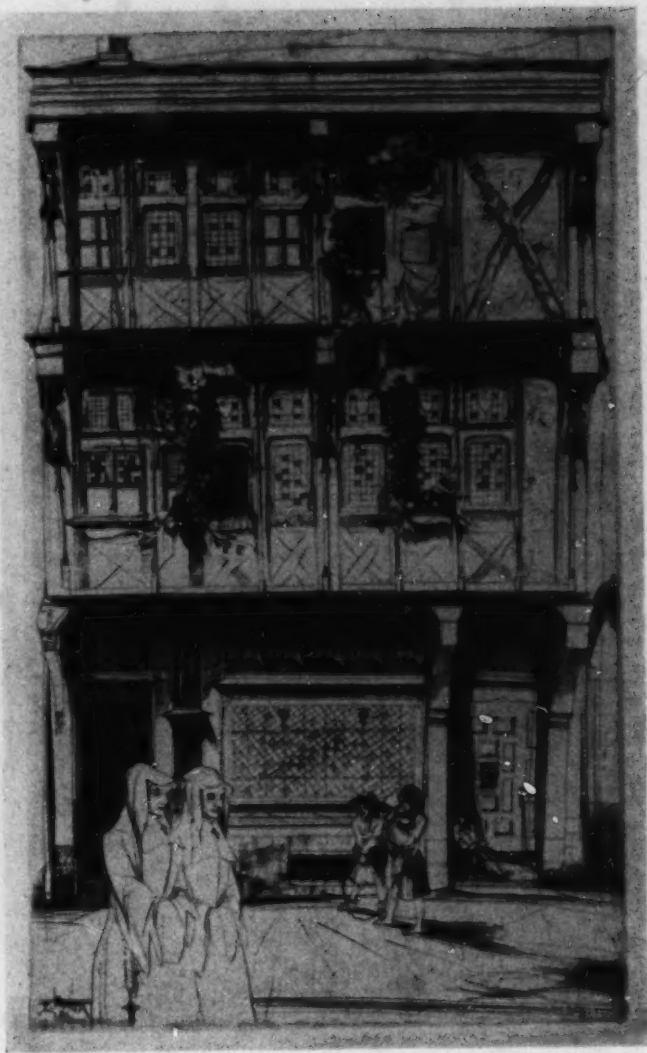
John Taylor Arms





68. Mère et Enfant

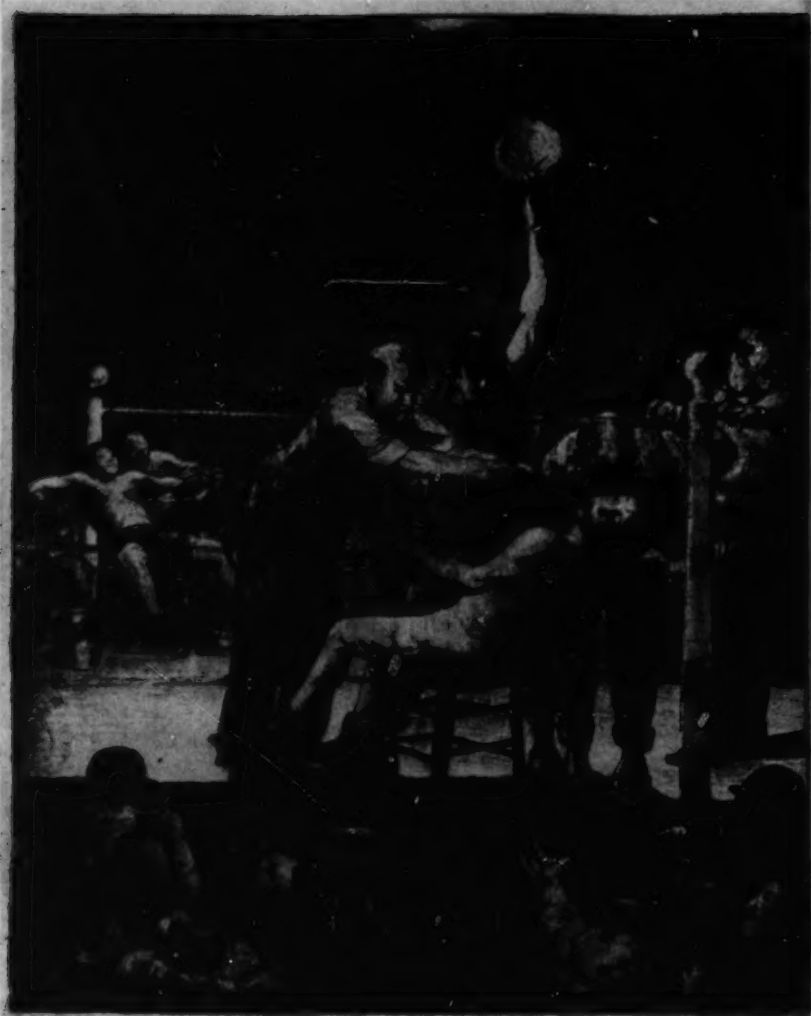
Mary Cassatt



399. La Maison de Saints, Rouen

John W. Winkler

4



30. Between Rounds

George Bellows



83. Fountain of Youth

A. B. Davies



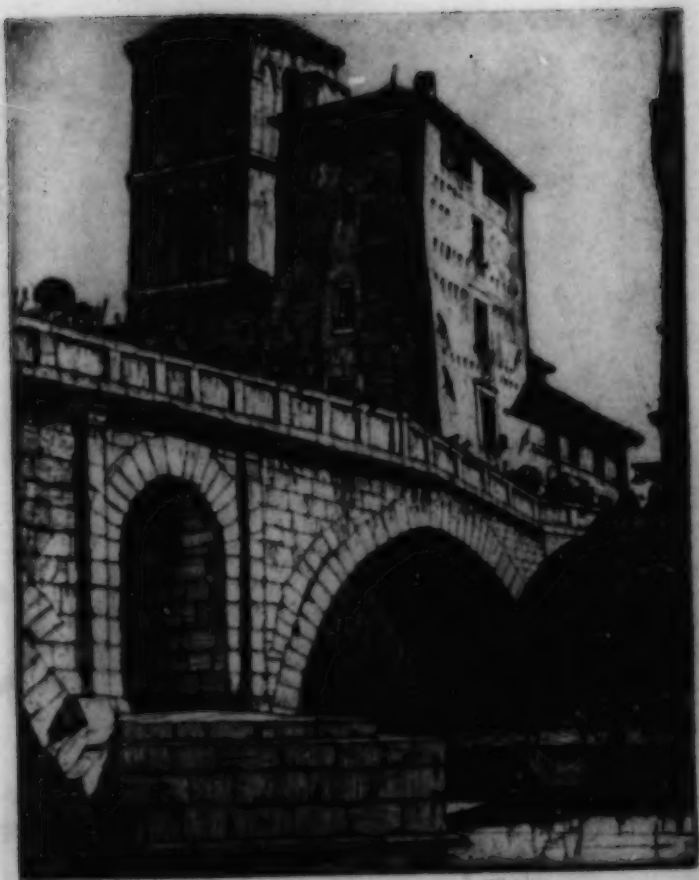
162. La Fille du Marbrier

Arthur W. Heintzelman



172. "Played Out"

Eugene Higgins



298. Ponte Fabricio, Rome

Louis C. Rosenberg



106. In the Open

Kerr Eby



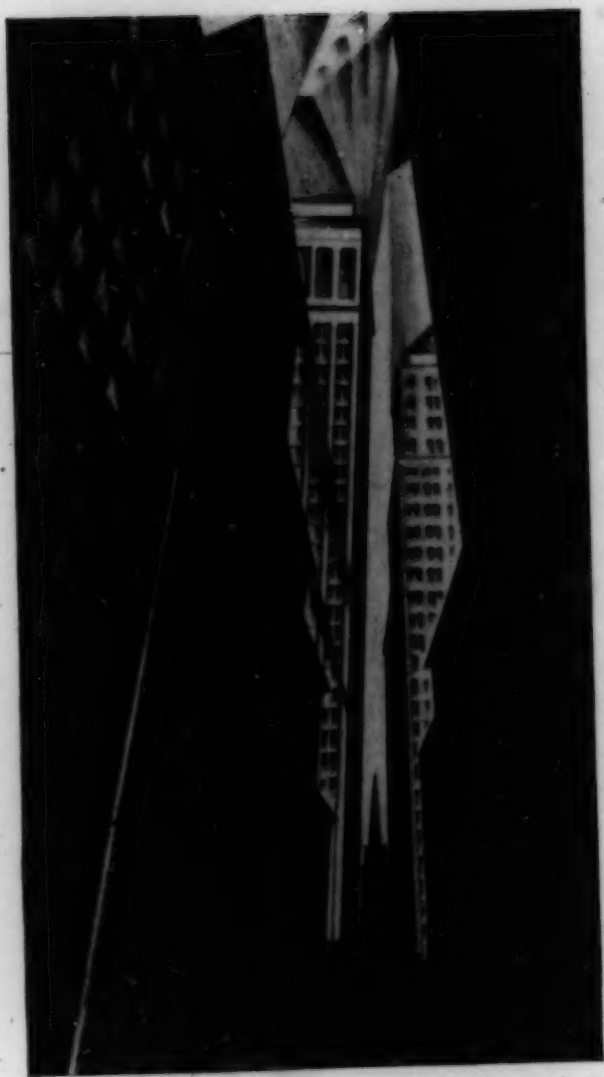
146. El Toro—Monterey Cypress

Ernest Haskell



Rockwell Kent

188. The End



296, Wall Street

Arnold Ronnebeck



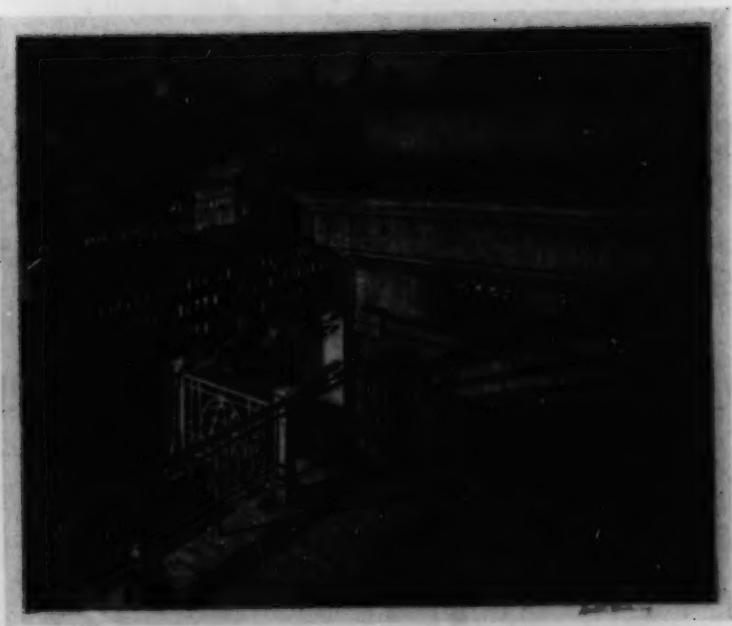
177. East Side Interior

Edward Hopper



333. Connoisseurs of Prints

John Sloan



207. East Side, Night

Martin Lewis



204. On Old Mill Creek

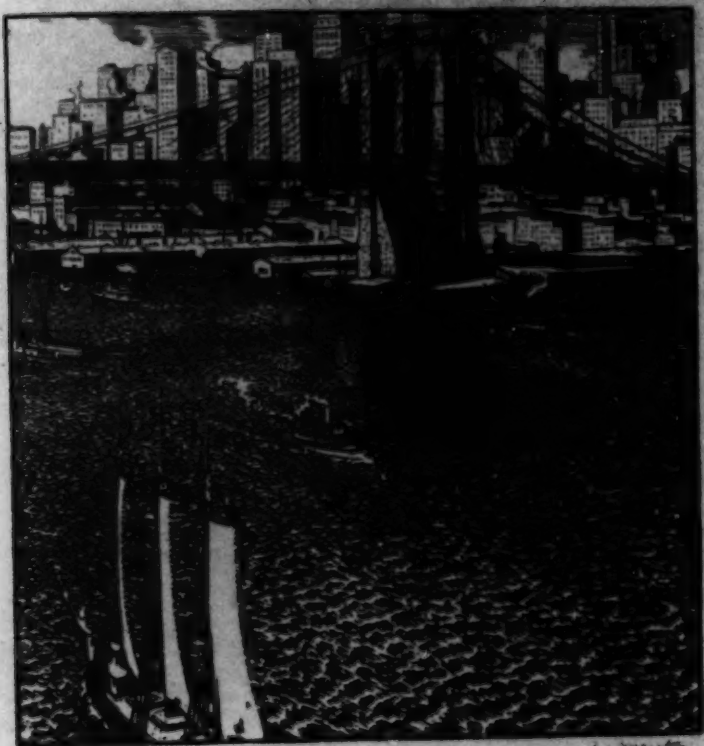
Allen Lewis





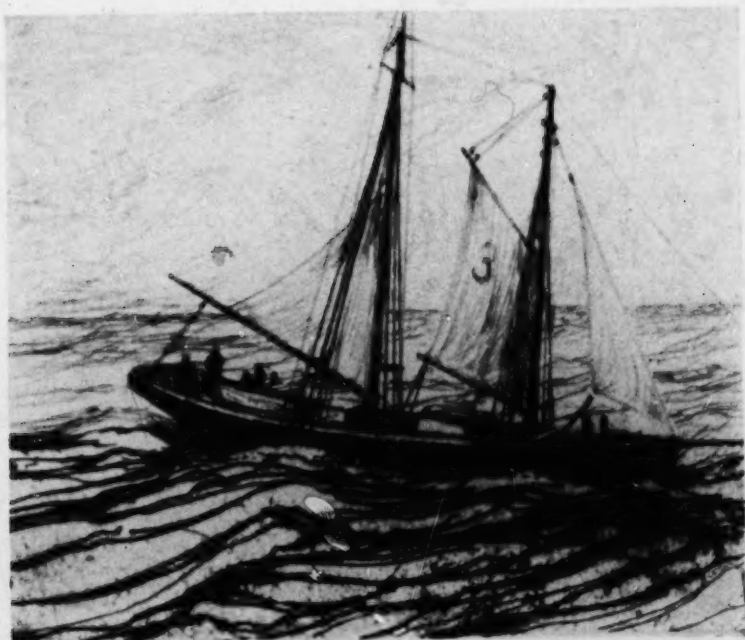
14. "Happy"⁸³

William Auerbach-Levy



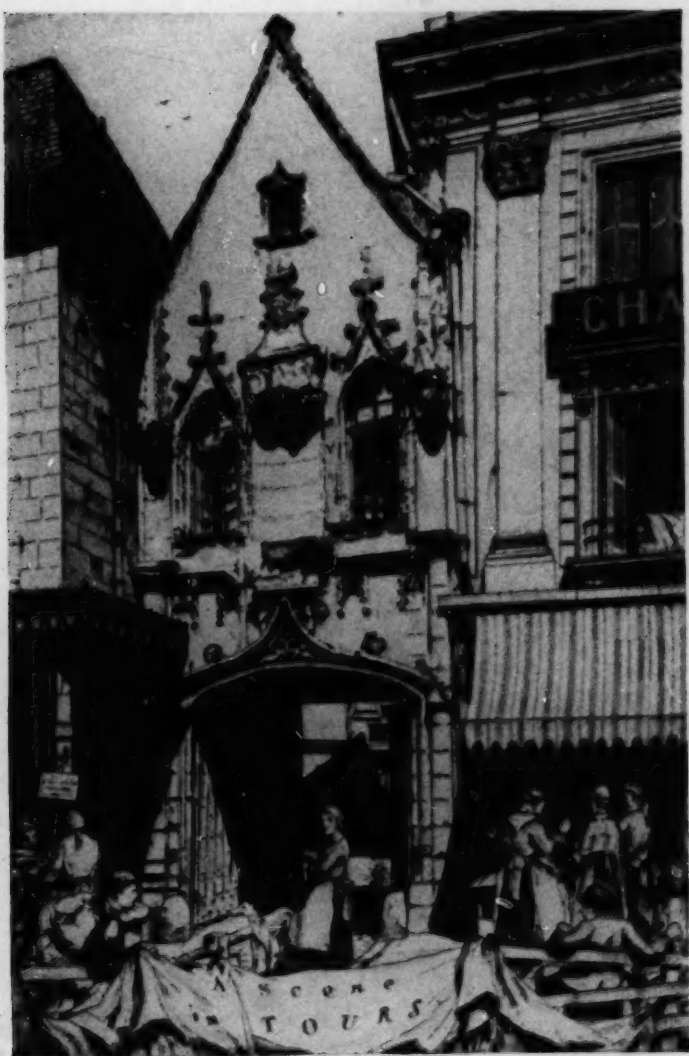
313. Brooklyn Bridge

Rudolph Ruzicka



415. Pilot No. 3

Charles H. Woodbury



127. Scene in Tours

Frederick G. Hall



386. The Mountain Ranger

Levon West



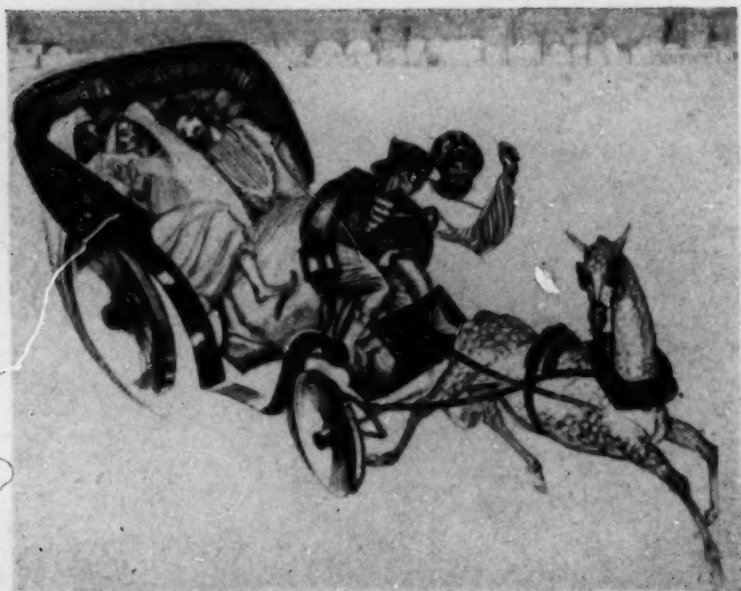
62. Old Cedars and Spanish Peaks

George Elbert Burr



134. Fish Market

Armin Hansen



130. Promenade No. 2

Thomas Handforth



273. Willowland

Roi Partridge



150. The Lion Gardiner House

Childe Hassam



310. Segovia—Grim, Spain

Ernest D. Roth



